THE MAKING OF A TELEVISION DRAMA SERIES

DOCTOR WHO

THE ANDROIDS OF TARA

ALISTAIR HUGHES

IN•VISION

UK: £2(rec) US: $4.50 Canada: $5.95

CMS

ISSUE 35

THE ANDROIDS OF TARA

Serial 5D
Episodes 492 - 495
Season 16
Story 101

THE ANDROIDS OF TARA is a mix of action/adventure, science fiction, classical pastiche and Doctor Who. As a blend of these it is perhaps doomed from the start, however, it actually stands up remarkably well.

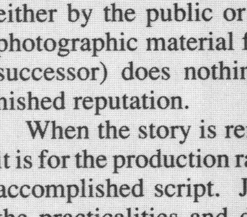
While it is generally remembered for its heavy borrowing of plot and character from Anthony Hope's *The Prisoner of Zenda*, there are other origins too - as both David Owen and Tim Robins point out in their articles.

While not a hit with organised fandom, THE ANDROIDS OF TARA was popular with the viewing public, and with the production team. Graham Williams was pleased enough with the finished result to have it repeated (along with THE PIRATE PLANET) the following summer. Because of the ITV strike, the repeat did even better than the original transmission, if ratings are a measure of success.

But in terms of lasting impression, THE ANDROIDS OF TARA is hardly remembered either by the public or by fans. The lack of photographic material from this story (and its successor) does nothing to enhance its tarnished reputation.

When the story is remembered favourably, it is for the production rather than the witty and accomplished script. June Hudson discusses the practicalities and difficulties of costume design for **Doctor Who** in *Well Worn Design*.

Interviewed for **IN-VISION** issue 27, Graham Williams expressed a belief that the ground had not been fully prepared for the arrival of THE SUN MAKERS. The three stories that preceded it (HORROR OF FANG ROCK, THE INVISIBLE ENEMY and IMAGE OF THE FENDAHL) had been serious scripts produced - with varying degrees of success - with an atmosphere of dark menace. So the sudden onslaught of overt humour and whimsy was more of a shock - and something the more vocal fans were not prepared to accept or appreciate.

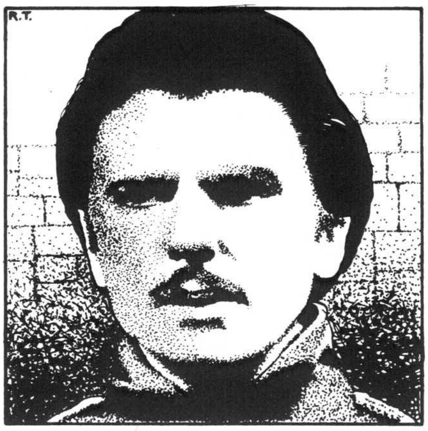


Confident that sophisticated humour could work well in **Doctor Who**, Williams was keen to do a literary pastiche for one of the stories in the Key to Time season.

The result was a ***SCRIPT*** from David

Characters

Reynart



"This man is obviously a gentleman. If he can mend our android we shall reward him. If he cannot, you have my word Doctor, you will come to no harm."

Prince Reynart is the rightful heir to the throne of Tara. What happened to his predecessor - the king or queen of Tara, we never discover.

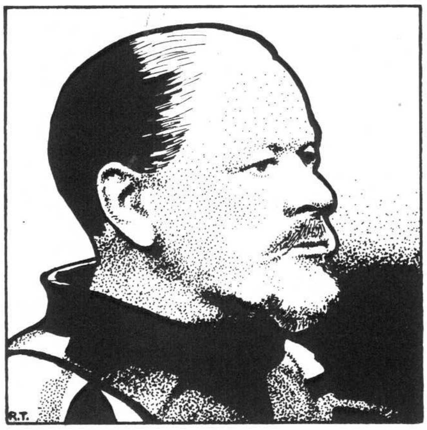
But while Reynart is the rightful heir, he is not the most powerful man on the planet. Nor is he the most politically astute.

Reynart is a fair man - he is willing to pay the Doctor for his help in fixing the android double, rather than imprison or execute him if he refuses or fails, which he hopes to use to dupe Grendel's men. But he is also a cold man in many ways. His love for Strella is only really apparant when he meets her in her cell at the end of the story. Until then, he threatens Grendel if harm comes to her, and goes through with the marriage to Romana in order to protect Strella. But it is only when they eventually meet again that we can believe in his love.

In fact, despite his position and importance, Reynart is a somewhat two-dimensional character. Not only can an android impersonate him well enough to get crowned for him and meet and debate with the religious leaders of Tara, but Zadekl even voices the concern that the possible flaw in the android, as it has been programmed by the Doctor is more intelligent than the real Reynart.

Whether Reynart is indeed the legal king of Tara at then end of the story is somewhat debateable. After all, he never did arrive at the palace at the appointed time for the coronation - the android was crowned in his stead.

Zadek



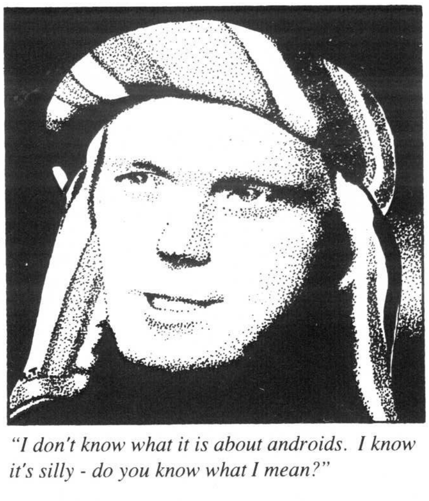
"If we'd been meant to be peasants, we'd have been born peasants."

Swordmaster Zadek is Prince Reynart's right-hand man. He commands the prince's bodyguard troops. It is Zadek who is responsible for ensuring that Reynart is crowned king of Tara. And it is Zadek who takes over from Reynart when he is kidnapped by Count Grendel.

Zadek is a practical man - a soldier. He is also proud; proud that he is not a peasant who understands menial things like androids. To Zadek, the sword is the weapon of choice and the crossbow to be shunned - too technological and lacking real skill in its use.

Zadek is prepared to crown the android instead of Reyanrt to foil Grendel's attampts to gain the throne, but given his opposition to technology this decision cannot come easy for him. He is crestfallen when he catches himself treating the android like the real Reynart. And "you can't really trust androids, you know."

Farrah



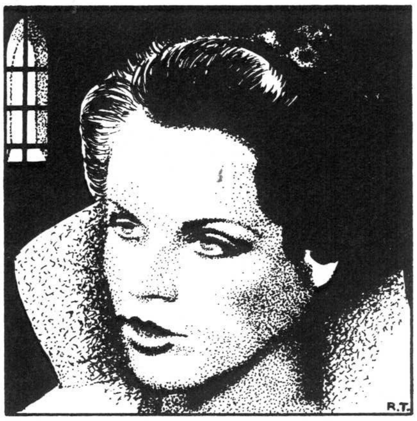
"I don't know what it is about androids. I know it's silly - do you know what I mean?"

Swordsman Farrah is Swordmaster Zadek's number two. He is young, keen and impulsive. He will happily cut sections off the Doctor's scarf to show who is in charge - as Reynart says: "He tends to get overenthusiastic in the pursuit of his duties - particularly in defence of his prince."

But once he knows and trusts the Doctor, he comes across as a more diffident character. He is not at ease with the android double of Reynart - and even confesses to the Doctor in a quiet moment (and out of Zadek's earshot) that he finds it difficult to talk to androids. The Doctor's reassurance that many androids have the same problem with people is as comforting to Farrah as the Doctor's counter observation to Zadek's view that you can't trust androids - that there are many androids who say that about people.

Like Zadek, Farrah is proud not to have born a peasant. He takes pride and delight in taking on a 'peasant' soldier armed with a crossbow and defeating him with cunning, skill, and the sword.

Strella



"Grendel, I will never marry you under any conditions, and I will not marry the king under these conditions."

The Princess Strella has been kidnapped by Count Grendel before the story starts. Strella is second in line to the throne of Tara - behind Reynart, and immediately ahead of Grendel.

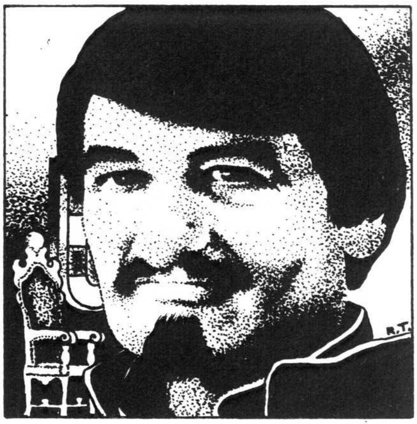
Strella's love for Reynart is well known, although it seems that they are not actually engaged. Their marriage is however expected to be the royal event of the time.

Strella is both beautiful and popular, as we can tell from the acknowledgements her android double gets at the coronation. She is also not without her domestic streak - while imprisoned by Grendel Strella spends her sewing a tapestry.

From her dealings with Grendel we can see that Strella is also determined, shrewd, and in love with Reynart. She is at last able to put her courage into action when she helps Romana to disable Kurster when he slips away from the Doctor's duel with Grendel to assassinate Strella.

How politically aware she is we do not discover - and it would be interesting, given Zadek's implied reservations about Reynart's political intelligence, to discover which of the royals ends up actually ruling Tara.

Grendel



"You see before you the complete killing machine - as beautiful as you and as deadly as the plague. If only she was real, I'd marry her!"

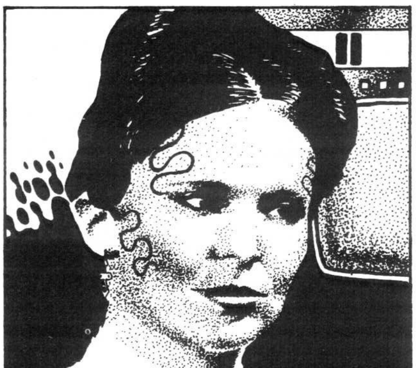
Count Grendel of Gracht is ambitious, proud, charming, and unpleasant. He calls Romana "my dear in one breath, and in the next tells Lamia "Do what I tell you or I shall have you flogged."

Grendel is plausible too. His plans may be machiavellian, but his charm can almost convince us that he really wants peace, or that he will really spare the Doctor if he gives himself up - even as he whispers to Kurster to tell the troops to fire as soon as they see the target.

Even swordsman Farrah confesses to a sneaking admiration for Grendel - for his courage, daring, and lack of regard for the articles of war.

That Grendel escapes to fight another day - promising next time not to be so "lenient" is no real surprise given his abilities. He is a likeable rogue - but an exceedingly ambitious and deadly dangerous one.

Lamia



"I'm a peasant. I leave politics to my betters."

Madame Lamia is Count Grendel's expert on androids and all things mechanical or electronic. She is a surgeon-engineer, and because of her skills is treated better than the other peasants in Grendel's employ.

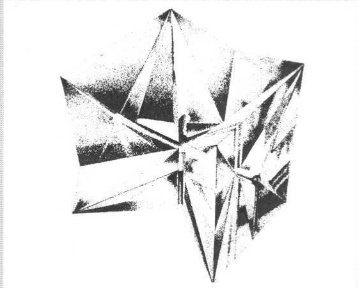
Lamia is in love with her master, Grendel. According to Grendel, "I once showed her a certain courtesy." From Grendel's pause as he finds the right word, it is not hard to guess what that *courtesy* was.

Yet when Madame Lamia is accidently shot in place of the Doctor, Grendel's reaction is frustration - he wanted the Doctor killed, not Lamia.

Lamia's assessment of the depth of Count Crendel's feelings for her is accurate - "What would I do without you?" he asks . "Find another peasant who understands androids," she says. Grendel does not pretend: "True, but I would not find one who pleased me so much."

But for all her skills, and despite her unreciprocated love, Lamia is just a peasant, and Grendel will not let her forget it - "That's the trouble with peasants these days, they don't know their place."

Romana points out to her that Grendel will never marry her - he is using her. But for Lamia even that is better than nothing.



Fisher entitled THE PRISONERS OF ZEND. It was one of the first storylines to be commissioned that year, catching the eye of producer Graham Williams and script editor Anthony Read because it was such an obvious parody of The Prisoner of Zenda - taking as much from Anthony Hope's book as it would borrow from the various film versions.

The brief, says Fisher, was for "a romantic swashbuckling story". The idea of reworking *The Prisoner of Zenda* had been Anthony Read's - his rationale was "to have some fun" with a good story. Fisher approved of Williams taking literary pastiche to its extreme: "I thought it was a brilliant story with a wonderful structure." Having said that, Fisher has also stated: "Of course, once you're into ANDROIDS, any comparison with *Zenda* goes out of the window."

In 1989, David Fisher suggested to *Marvel*'s *Doctor Who Magazine* that Anthony Read had more control over the story's origins: "Tony Read asked me what I thought aboput The Prisoner of Zenda. I thought it was a brilliant story with a wonderful structure. Tony had the idea of reworking these old myths, which after all had worked for a long while and still had a lot of potency."

This time round, Graham Williams was convinced that the script would succeed, helped by encouraging authors of the preceding stories to include humourous asides for the audience. This thinking may well have influenced the character of Professor Rumford in THE STONES OF BLOOD, the blustering expletives of the THE PIRATE PLANET's Captain, and the double-play between Garron and Unstoffe in THE RIBOS OPERATION.

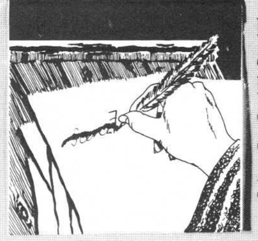
There were other reasons why Williams welcomed Fiusher's script. As well as the humour, Williams was keen to do a period costume drama. These productions were the BBC's forte, and by then Williams had watched and admired THE MASQUE OF MANDRAGORA. Now Williams and Read wanted to try their own stylish blend of science fiction and period drama.

A third influence on the script - as it had been on other scripts - was *Star Wars*. 1978 hads been a boom year for that film's fortunes in Britain, and with Christmas getting closer, toy shops all over the country were stocking up with Darth Vader masks and plastic light sabres. It had been a long time since Doctor Who had last attempted swashbukling action after the fashion of the famous duel between Vader and Obi-Wan Kenobi, and David Fisher's Ruritanian-like setting offered the chance for similar melodrama.

Fisher's acknowledgement to *Star Wars* was the notion of sophisticated technology housed in classical weapons. His cross bows would fire electron bolts, while the weapon of the gentleman would be an electro-rapier. The electro-rapier was a classically-styled sword but charged up with energy - enough to make sparks and flashes whenever the blades were brandished.

The electro-rapiers featured large in the press publicity for the show. The promise of an epic duel in the final episode between the Doctor and the main villain of the piece helped to get **Doctor Who** on the feature pages of several Saturday newspapers on November 25th - the date of the first episode's transmission.

The BBC Enterprises publicity text finished with: "It takes all the Doctor's considerable ingenuity, with a little help from K-9 and a great deal of remarkable expert swordsmanship, to prevent disaster for all concerned."



The finished rehearsal scripts, after ***SCRIPT-EDITING*** had made a few significant changes, were called THE ANDROIDS OF TARA.

One plot element that Fisher had had to graft on to ther Zenda storyline was the Key to Time theme. This was resolved early in the story, and Fisher's somments on the season's umbrella theme suggests why: "Putting in a crystal disguised as a statue was no problem at all - dead simple. However, I never really understood the Key to Time. If you impose a format like that too often you're going to bore the audience to death."

One element that merited serious concern was the character of Count Grendel's manservant Till. He was a slow-witted minion frequently used as the butt of the Count's ill temper and abuse. In the original script Till was a dwarf. But concern at the impression that this might make led to many of these scenes being deleted, and Till being rewritten as a full-sized village idiot-type. Director Michael Hayes cast Irish actor Declan Mulholland in the role,

The Same Old Story

TIM ROBINS examines THE ANDROIDS OF TARA as a story, and as *Doctor Who*

THE ANDROIDS OF TARA follows in the style set by THE RIBOS OPERATION - the season opener. The approach is a more successful appropriation of *Star Wars*-style sci-fi than the dubious action adventures (like THE INVISIBLE ENEMY and THE INVASION OF TIME) which helped make up the previous season look so tacky.

This time round the production team gestures towards *Flash Gordon* / Ruritanian romance, complete with counts, princes and damsels in distress. In THE ANDROIDS OF TARA the energy swords may not match up to Luke Skywalker's light sabre, but at least Chewbacca's laser crossbow, seen in publicity stills for *Star Wars* (but not in the film itself) finally makes it to the screen, albeit on the shoestring budget of the BBC.

The juxtaposition of fantasy-romance and futuristic technology provides whatever frisson THE ANDROIDS OF TARA has to offer. It certainly worked well enough in THE RIBOS OPERATION and THE PIRATE PLANET, and again later in the season finale THE ARMAGEDDON FACTOR.

Of course, THE RIBOS OPERATION had Robert Holmes' feel for character, his grasp of the onomatopoeic possibilities of place and character names, and a whole slew of jovial witticisms no less jovially delivered by the likes of Iain Cuthbertson. And THE PIRATE PLANET had so many bravura sci-fi cliches that even the half-baked special effects looked part of the joke.

But THE ANDROIDS OF TARA has David Fisher, whose writing style for **Doctor Who** has proved (in THE STONES OF BLOOD, CREATURE FROM THE PIT and THE LEISURE HIVE) a fondness for final episode that veer of into the realms of irrelevant pantomime. At least here his theatrical characterisations work to the story's benefit: there's lots of moustache-twirling, thigh-slapping adventure and quaffing of drugged wine.

The story is well-constructed, but then it should be since most of its foundations were laid by Anthony Hope - with a little help from Alexander Dumas and Robert Louis Stephenson.

The set-up is this: Prince Reynart must ceremonially affirm his claim to the throne of Tara. Evil Count Grendel of Gracht wants to stop him. Reynart is going to use an android replica of himself to divert the attention of Grendel's soldiers. But Grendel has an ace up his sleeve - he has imprisoned Princess Strella, second in line to the throne. And Strella bears a striking resemblance to Romana.

"It's been done before," notes the Doctor as he hears out Reynart's scheme. True enough. But in **Doctor Who** doppelgangers have usually been done a lot more interestingly.

Here, the frothy banter and swashbuckling sword-play gives THE ANDROIDS OF TARA the general ambience of this being one of BBC Classic Serials' racier, if down-market endeavours. This is an endeavour greatly enhanced by the South-of-the-Eng-

land-Greenbelt locations, the impoverished sets, and a rollicking performance by Peter Jeffrey who makes you want to boo and hiss at the right moments.

In fact, Jeffrey carries the show with considerably more ease than he carries off Romana in episode one. Which is lucky because Tom Baker certainly isn't up to it.

Tom Baker made staring off gormlessly into space something of a trademark during his tenure on **Doctor Who**. In early seasons the technique captured a sort of cold detachment, an alien-ness that made you wonder just what fiendishly complicated psychology might be housed in the Time Lord's skull. But in ANDROIDS Baker appears to treat the script as something to say between moments of semi-consciousness.

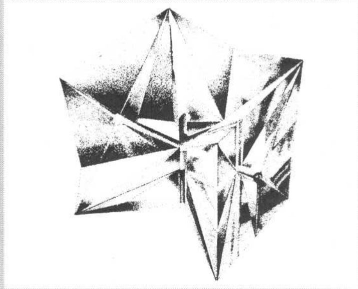
Watching THE ANDROIDS OF TARA you feel genuinely sympathetic as Mary Tamm stares desperately at her male lead, visibly wondering when he's going to turn round and acknowledge her presence. It hardly ever happens.

The script sets up a playful sparring between Romana and the Doctor - matching her naive eagerness, her inappropriate efficiency against his cool *savour-faire*, his feigned indifference. But Baker delivers entire paragraphs of dialogue like an autistic soliloquy, or to some ideal alternative line up of cast all crew that exists only in his imagination.

The time travellers' partnership worked well enough in the preceding stories and helped make Tamm's Romana one of my favourite **Doctor Who** companions, so perhaps the problem lies with the director who's main distinction in this story is an okay-ish effects shot of a castle and making sure the lighting is right - this used to be a common skill among **Doctor Who** directors, which will surprise anyone who has only watched the series from the mid-Eighties on and have become used to the post over-lit episode ritual of relieving wincing headaches with Paracetamol, bathing one's eyes in Optrex, and bouts of temporary blindness even in ordinary sunlight.

What THE ANDROIDS OF TARA reminds you of, is that, once upon a time, **Doctor Who**'s writers could tell a story - even if it wasn't a particularly remarkable one. The way the machinations of the plot reveal themselves with dramatic clarity seems almost miraculous in the light of episodes made in the Nineties. I'm not talking some kind of decline-of-the-BBC-things-aren't-what-they-used-to-be-and-I-never-understood-the-younger-generation-anyway snobbery here. I'm talking about the way solid storytelling, coupled with a modicum of characterisation, is able to carry you along in spite of yourself.

Rewatching THE ANDROIDS OF TARA on a cut together Australian tv version, I am half way through episode three before I realised just how ordinary this story is. In the end that's really what ANDROIDS' problem is. It is very ordinary. Whatever the faults of a story like THE POWER OF KROLL you could always point to it and say see "This is why **Doctor Who**'s so good - it can do a story about a two mile



which he interpreted much in the vein of Charles Laughton's eye-rolling portrayal of Quasimodo.

But despite the changes that had been made, he script as delivered was allegedly full of contradictions, and was substantially rewritten by the cast. In particular, the actors found the script humourless and tried to add some humour, especially Paul Lavers and Tom Baker in the scenes between Farrah and the Doctor.

Some ideas were ***CUT*** from the script. Originally, for example, it was intended that the horses should be mechanical, but design problems ruled out this idea.

Some material was cut before transmission. This included a sequence in part three where Kurster kidnaps Romana

A sequence in which the Doctor is seen fishing with an antique fishing rod also had to be cut when Tom Baker (according to some people, a member of the production team according to others) lost the rod on location. According to some accounts, Baker accidently threw the rod into the river while casting the line.

Another element that was toned down was the design of Castle Gracht and the Taran Palace. Originally two glass paintings were to have been featured in the location film. One was to enhance the battlements of Leeds Castle / Castle Gracht to make it look more Ruritanian. the second painting was to frame another perspective of Leeds Castle to make it into the ornate Palace of Tara where Reynart is to be crowned king.

However, due to restrictions on access to the castle grounds (see below), the matte painter could not start work until the actual location work had begun - once Michael Hayes had had time to scout out the location and decide exactly where to position his cameras.

This led inevitably to the painting being rushed. The Taran Palace vignette was abandoned as not good enough. The shots of Castle Gracht suffered, despite the enhanced turrets being in the correct perspective, from changing light conditions, which made the edges of the glass painting more obvious than they would have been otherwise. The glass shot was used twice: in part one as Romana sees Castle Gracht for the first time as she and Grendel ride towards it, and in part two as an establishing shot.

Context

CAST

DOCTOR WHO Tom Baker
ROMANA Mary Tamm
VOICE OF K-9 John Leeson
COUNT GRENDEL Peter Jeffrey
ZADEK Simon Lack
FARRAH Paul Lavers
PRINCE REYNART Neville Jason
LAMIA Lois Baxter (1-3)
TILL Declan Mulholland (1, 3-4)
ARCHIMANDRITE Cyril Shaps (2-4)
KURSTER Martin Matthews (2-4)
REYNART ANDROID Neville Jason
PRINCESS STRELLA Mary Tamm (2,4)
STRELLA ANDROID Mary Tamm(2-3)
ROMANA ANDROID Mary Tamm (3)

SMALL & NON-SPEAKING

CREATURE Ray Lavender (1)
DOCTOR'S DOUBLE Terry Walsh (4)
ROMANA'S STUNT DOUBLE Roberta Gibbs (1, but charged to 3)
GRENDEL'S DOUBLE Terry Walsh (4)
GRACHT GUARDS Peter Roy (1-4), Derek Chafer (1-4), Gus Roy (2-4), Mike Mungarvin (2-4), Rodney Cardiff (2-4), Steve Ismay (2-4), Derek Suthern (2-4), Tony Snell (2-4)
PALACE GUARDS (2-3) Reg Woods, Walter Turner, Tony O'Leary
PRIESTS (2-3) Jay McGrat, Ronald Gregory
NOBLES (2-3) Denis Jennings, Victor Reynolds, Charles Adey-Grey, Kyle Adair, George Romanov, Lincoln Wright, Raymon St.Clair, Harold Horsham, Bill Whitehead, Philip Webb, Roy Seeley, Evan Ross, Brychan Powell, Peter Whittaker, James O'Neill, Michael Moore, Jimmy Mac, James Delaney, Vernon Drake, Richard Atherton
COURT LADIES (2-3) Iris Rongier, Angela Delaney, Helen Garton, Christine Cole, Enice Bennett, Delphine Auchterlonie, Barbara Bermel
EXTRAS Alan Troy (2-3), Trevor Wedlock (2-3), Ray Levender (4)

CREW

SCRIPT EDITOR Anthony Read
PRODUCTION UNIT MANAGER John Nathan-Turner
DESIGNER Valerie Warrender
DESIGN ASSISTANT Paul Wright
COSTUME DESIGNER Doreen James
MAKE-UP ARTIST Jill Hagger
MAKE-UP ASSISTANTS Leslie Roovray, Elizabeth Gray
VISUAL EFFECTS DESIGNER Len Hutton
PRODUCTION ASSISTANT Teresa-Mary Winders
DIRECTOR'S ASSISTANT Wendy Plowright
ASSISTANT FLOOR MANAGER Rosemary Webb
FLOOR ASSISTANT Julie Mann
FIGHT ARRANGER (1,3-4) Terry Walsh
FILM CAMERAMAN John Walker
FILM SOUND Don Lee
FILM EDITOR David Yates
STUDIO LIGHTING Brian Clemmett
TECHNICAL MANAGER Peter Valentine
STUDIO SOUND Richard Chubb
GRAMS OPERATOR Andy Stacey (1st studio)
SENIOR CAMERAMAN Ron Green (1st studio)
CREW 7 (1st studio)
VISION MIXER Nigel Finnis (1st studio)
ELECTRONIC EFFECTS A.J. Mitchell
VIDEOTAPE EDITOR Alan Goddard
SPECIAL SOUND Dick Mills
INCIDENTAL MUSIC Dudley Simpson
WRITER David Fisher
DIRECTOR Michael Hayes
PRODUCER Graham Williams

TRANSMISSION

Part One: 25 November 1978, 18.22.04 (24' 53")
Part Two: 2 December 1978, 18.20.03 (24'27")
Part Three: 9 December 1978, 18.21.18 (23' 52")
Part Four: 16 December 1978, 18.18.38 (24'49")

FILM

Each part: 35mm (stock titles): 30" (opening); 50" (closing)
Part One: 16mm: 11' 14"
Part Two: 16mm: 5' 11"
Part Three: 16mm: 6' 17"
Part Four: 16mm: 7' 34"

FILMING

24 - 28 July 1978: Leeds Castle, Maidstone (Kent)

RECORDING

Studio 1:
14 August 1978, TC6 (14:30-17:15 Rehearse/record: C6HT/B25579/A; 17:15-18:00 Rehearse; 19:30-22:00 Record: C6HT/B25579/B
15 August 1978, TC6 (10:30-13:00 Rehearse; 14:30-17:15 Rehearse/record:C6HT/B25579/C; 17:15-18:00 Rehearse; 19:30-22:00 Rehearse/record: C6HT/B25579/E)
Studio 2:
28 August 1978, TC1 (11:00 Rehearse; 14:30-17:15 Rehearse/record:C6HT/B25371/A; 19:30-22:00 Rehearse/record: C6HT/B25371/B)
29 August 1978, TC1 (10:30 Rehearse; 14:30-17:15 Rehearse/record:C6HT/B25371/C; 17:30-18:30 Rehearse; 19:30-22:00 Rehearse/record: C6HT/B25371/E)
Gallery session:
3 September 1978, TC1, on part 3's project number (11:00-22:00 Rehearse/record: C6HT/B25621 - electronic effects)

VT EDITING

Part One: 16 September 1978 (2nd edit)
Part Two: 2 October 1978 (2nd edit)
Part Three: 8 October 1978
Part Four: (BBC records give 29/8/79, unless it was a salvage dub this is probably a misprint - possibly for 29/9/78)

PROJECT NUMBERS

Part One: 2348/2313
Part Two: 2348/2314
Part Three: 2348/2315
Part Four: 2348/2316

PROGRAMME NUMBERS

Part One:LDL/A063L/72
Part Two:LDL/A064F/72
Part Three:LDL/A065A/71/X
Part Four: LDL/A066T/71/X

MUSIC

Each part: Opening music (Ron Grainer) 30"; closing music (Ron Grainer) 53"
Part One: Incidental (Dudley Simpson)9'
Part Two: Incidental (Dudley Simpson) 10' 56"
Part Three: Incidental (Dudley Simpson) 7' 18"
Part Four: Incidental (Dudley Simpson) 8' 13"

REFERENCES
PERIODICALS

*The Daily Mirror , 16 Dec 1978 (*Mary Tamm interview)
Doctor Who Magazine 154 (November 1989, David Fisher interview)
The Frame 15 (August 1990 ,- Who Wars - Tim Robins argues that *StarWars* had a detrimental effect on **Doctor Who**)
In-Vision 27 (Graham Williams interview)
Radio Times
Tardis (1980)
TV Times

LITERATURE

DICKS, Terrance - Doctor Who and the Androids of Tara (Target, 1980)
Hope, Anthony - The Prisoner of Zenda (1894)

FILMS

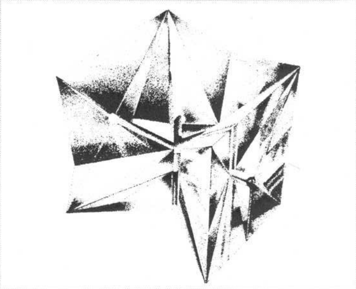
The Hunchback of Notre Dame (1939, directed by William Dieterle)
The Prisoner of Zenda (1937, directed by John Cromwell)
The Prisoner of Zenda (1952, directed by Richard Thorpe)
Star Wars (1977, Directed by George Lucas)

TELEVISION

A For Andromeda (BBC, 1961)
Barlow (BBC, 1974-1975. Michael Hayes directed: *Plunder* 6/2/74, *Vindication* 8/1/75, *Away* 15/1/75)
Barlow at Large (BBC, 1971-1973. Michael Hayes directed: *Wanted* 14/2/73, *Publicity* 28/2/73))
Blake's Seven (BBC, 1978-1981)
The Book Tower (Yorkshire, 1978-1980)
Bruce Forsyth's Big Night (LWT, 1978)
Doctor Who (BBC, 1963 -)
The Incredible Hulk
Maigret (BBC/Winwell Productions Ltd, 1960-1963. Michael Hayes directed: *Poor Cerile!* 1/10/63, *The Log of Cap Fagnet* 19/11/63, *Another World* 3/12/63))
Mogul (BBC, 1965. Michael Hayes directed: *Kelly's Eye* 7/7/65, *Meet Miss Mogul* 8/9/65)
Oil Strike North (BBC, 1975. Michael Hayes directed: *Quiet Day* 2/9/75, *Storm Clouds* 9/9/75, *First Lion* 16/9/75, *Workhorse* 21/10/75, *The Fatal Hours* part one 11/11/75)
Return of the Saint
Saturday Night at the London Palladium
Sherlock Holmes (BBC, 1965. Michael Hayes directed: *The Retired Colourman*)
The Six Wives of Henry VIII (BBC)
Some Mothers Do 'Ave 'Em
Softly, Softly: Task Force (BBC. Michael Hayes directed: *No Way* 3/10/73)
The Spies (BBC, 1966. Michael Hayes directed: *Don't Go Away, This'll Kill You* 26/3/66)
Survivors (BBC, 1975-8)
The Troubleshooters (BBC, 1966-1972. Michael Hayes directed: *A Dirty Old Man and a Rare Bird* 6/1/69)

DOCTOR WHO

The Androids of Tara (5D)
The Creature from the Pit (5G)
The Curse of Peladon (MMM)
The Gunfighters (Z)
The Leisure Hive (5N)
The Masque of Mandragora (4M)
The Power of Kroll (5E)
The Pirate Planet (5B)
The Ribos Operation (5A)
The Stones of Blood (5C)
The Sun Makers (4W)
Warriors' Gate (5S)



Tara."

Grendel keeps beasts (like the one which attacks Romana) in his woods for hunting. The statue in the woods is the family emblem of Gracht - a knight spearing a dragon.

The statue is supposed to guard the fortunes of the Grachts - certainly Grendel's plans begin to go awry from the moment he finds the statue has been defaced.

Princess Strella is "First lady of Tara, a descendent of the royal house; mistress of the domains of Thorvald, Mortgarde and Freya."

Till, we are told, is Body-servant to Count Grendel.

We learn that there have been three unsuccessful attempts on Reynart's life before the story begins. We do not discover who the previous king (or queen) was, or what happened to him or her which left the position vacant.

The coronation must take place at an appointed time, and if the heir fails to appear, then he or she forfeits his or her right to the throne and the next in line present is crowned.

The distance to the city of Tara from Reynart or Grendel's estates is not given, but Reynart's hunting lodge is only "about eight leagues" from Grendel's castle. How far a league is we do not know, but people are able to come and go between the two locations several times per episode.

We get some interesting insight into Taran history. Tara was devastated by a plague about 200 years before the story. The tunnels which the Doctor and his friends use to gain access to the palace were built to allow the royal court to move in and out of the city of Tara without having to pass through the contaminated city. The great plague wiped out nine tenths of the population, and the survivors started using androids to replace the people.

Various out-takes from the story have been preserved in BBC internal compilation tapes. These include a couple from the coronation scenes. One is Mary Tamm's crown falling off, and another is a sequence when Mary Tamm forgot her lines - and reacted in a most unregal manner.

And just for the record - the Doctor tells Romana that he caught no fish, although Terrance Dicks points out in his *Target* novelisation that he does catch K-9 at the end of the story - albeit in a scene which is not shown in the televised version. ☐